

bc potters

March 2002

Volume 38 Number 3

Laura Wee Way Laq

Presenter at the Canadian Clay Symposium March 23

Wee Lay Laq's personal statement begins with "Just as I take from the earth so must I give back." Laura's reverence for the earth is reflected in her handbuilt, burnished and sawdust fired vessels.

Wee Lay Laq specializes in handbuilding (pinching, coiling, paddling) and primitive firing techniques (sawdust firing, wood fire Raku, and open pit firing). While attending the Vancouver School of Art (now Emily Carr Institute of Art and Design), she began to research indigenous people's pottery. Out of her love for the findings, she started working on a book in 1977 titled *Comparisons of Indigenous Peoples Pottery: A Traditional and Contemporary Perspective*. For her research she has travelled to Eastern Canada, United States, Mexico, Japan, China, Thailand, Australia and Europe (Britain, France, Italy, Spain, Portugal and Greece). Wee Lay Laq is self-sponsored and has conducted workshops and held exhibits in several of these locations.

During 1990, Wee Lay Laq's *Hawk Olla* was selected by the Museum of Anthropology, University of British Columbia, for its special permanent ceramic collection in the Koerner Ceramic Gallery. It was chosen as an excellent example to represent contemporary pottery making. The Museum had to begin a whole new numbering section for her work, because she was the first living ceramist to be collected by the Museum.

In 1991, she was one of three Canadian visual artists selected by the Prime Minister of Canada's office to represent Canada in China during *Festival 91*, held in Hong Kong. It was at this time that one of her handbuilt burnished and sawdust fired vessels that she donated to the Canadian Chamber of Commerce in Hong Kong was auctioned for a record \$11,000 Canadian dollars.

Laura has developed a strong sense of form that echoes her thirty years of involvement with clay and fire.



Laura Wee Lay Laq *Olla #560* 2001, h: 26.7 x w: 38.1 x d: 38.1.
Photo Credit: Trevor Mills

During 1992 Wee Lay Laq was invited by the University of Calabria in Southern Italy to teach her handbuilding, burnishing and primitive firing techniques. During her visit, the township of Cosenza brought out all of their traditional vessels and displayed them for her in the local community centre. Realizing the strong ceramic history in his area, the mayor stated to the

see Laura Wee Lay Laq page 10

Ron Roy: presenter at 2002 Canadian Clay Symposium: Diversity in Clay

Ron Roy has been a studio potter for 40 years. His work has been published in several books on pottery. He is technical advisor to two clay manufacturers and handles customers' clay and glaze problems for them.

Ron writes for *Ceramics Monthly* in the technical section and is an active contributor to *ClayArt*, a computer list with over 3000 potter members.

He and John Hesselberth have recently completed a book on stable/durable cone 6 glazes. This text raises the standard for all pottery books, especially for glazes. Every glaze has been tested for leaching and has the Seger formula included. A system is also included to determine approximate calculated expansion rates for glazes to fit properly on any clay.

After finishing his formal education in ceramics at the Ontario College of Art in 1963, Ron established his studio in Scarborough. From that time until 1971, he was a studio potter and part time educator in ceramics. During this period, he participated in many shows, won numerous awards, executed several architectural commissions, laid the foundation for Rodaco Clay, and served as a volunteer in two major craft organizations. He set up the studio, developed the curricula and taught at Centennial College continuing education department from 1967 to 1985.

The year 1971 marked the incorporation of Rodaco Clay in response to the community's need for well designed and quality processed clay. In June 1981 Rodaco was taken over by his partner. Ron returned to the creative life of a studio potter and the task of re-establishing himself in the more demanding discipline of porcelain. After a few group shows, he entered *The Perfect Setting* dinnerware show which opened at Government House in Ottawa and won the special Award for Contemporary Design.

Ron is currently concentrating on technical writing and consulting to studio potters. He is a past president of Fusion, the Ontario Clay and Glass Association. He is a consultant to Tuckers Pottery Supplies and Axner Pottery supplies formulating clay and maintaining quality control as well as assisting customers with glaze problems. He is a technical advisor to *Ceramics Monthly*. His current experiments with dilatometry will be of benefit to potters all over the world.

1999

Presenter NCECA Calculation Software.
Glaze calculation software courses at Canadore College and Mohawk College.

1998

Two workshops in Florida on general studio techniques and glaze calculation.
Invited to speak on glaze fit at CerMATECH '98 in Charlotte NC.
Two one week glaze calculation workshops at Canadore College.
Best in show, *Fusion Fireworks 98*.

1997

Scarborough award: cultural achievement.
Glaze course for Fusion, the Ontario Clay and Glass Association.
Platter in NCECA national show (only Canadian in show).
5 day computer glaze workshop at Canadore College.

1996

Invited to show in Oregon Invitational.
Invited to give two lectures at *Fireworks 96*, Edmonton International Ceramics.

5 day glaze workshop, Canadore College.
Juror for Waterloo Potters spring show.

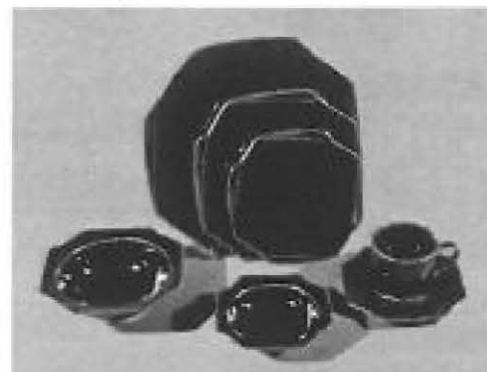
1995

Juror and workshop, London Potters Guild.
Computer glaze course, Sheridan Summer School.
Award of Merit for Cultural Achievement from City of Scarborough.

Part of *East Asian and Canadian Ceramics* show at the Royal Ontario Museum.
Included in Fusion traveling exhibition opening in Ottawa May 96.

Ron Roy continued on page 8

See Ron Roy's website <http://digitalfire.com/education/people/ronroy.htm>



Ron Roy Tenmoku dinner set

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April Newsletter Deadline

Wednesday March 13

Send to Guild office, see page 12,
or email editor: <lrichard@telus.net>
or <bcpguild@intouch.bc.ca>

Burnaby Millennium Sculpture Poles



They're up! Thanks to a generous grant from Burnaby Arts Council, the project is finally complete and the sculpture poles will be an added attraction for all the people attending the Canadian Clay Symposium.

After I'd completed final site drawings and the contractor had put in the foundations and steel columns, I arrived to help the mason install the numbered sections only to be told politely I was surplus to requirements! He was so quick and efficient, shinnying up the scaffold then lowering each section down the column, mortaring it in place, filling the inside space with expanding foam and then back up again — 53 times! It was a good workshop on ceramic sculpture installation.

Although still awaiting final landscape adjustment, the three 14 ft high poles are a striking addition to the Shadbolt Centre/ Ceperley House complex. Looking down the Shadbolt gallery, they stand outside at the foot of the slope up to Ceperley. There's a permanent dedication and information panel just inside the gallery. It illustrates each of the 200 individual sculptural surfaces and identifies the hundreds of people involved.



A good section of these people were on hand for the official opening on December 6, including grade 3 students who had worked on the dividing strips, secondary students, parents, teachers, individual artists and a group from George Derby Seniors' Centre.

As Burnaby's first commissioned public sculpture, it not only honours the community (the poles are about Burnaby's past, present and future), but it also celebrates the prominence of clay at the Shadbolt Centre for the Arts. Hopefully it will be the first of many clay sculptures in Burnaby.

Keith Rice-Jones



Gallery of BC Ceramics Exhibitions

June

Call for Entry

Place Setting

deadline April 10

In June the Gallery of BC Ceramics and the Wood Co-op mount a show featuring the work of our members. This show is juried and is open to all members of the Potters Guild of British Columbia. The theme is the place setting; pieces may be functional or non-functional. Submissions should consist of: a dinner plate, a side plate and a soup bowl.

Please submit a slide or photo to the Gallery of BC Ceramics postmarked no later than April 10. Please include the price of the pieces as well as your full name, address and phone number when making your submission.

March

In Your Face

Fernando Garcia

continues to March 4

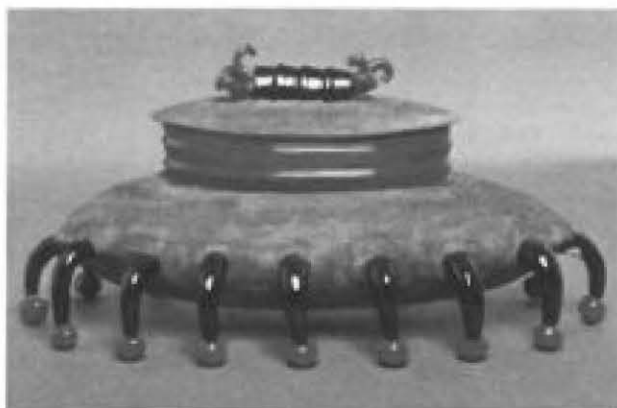
Fernando uses portraiture and sgraffito to examine subjects such as corruption, corporate power and hypocrisy.

Diversity in Clay

March 7-April 1

Opening: March 7, 6:00-8:00PM

Exhibition featuring works by presenters at the Canadian Clay Symposium.



Alison Feargrieve *Spacey* 2001,
one of many works to be
exhibited by presenters at the
Canadian Clay Symposium.

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Gallery of BC Ceramics Exhibitions

April 4-29

EXPLORATIONS in Saggar Firing recent work by Jill Waterfall

Opening April 4 6:00- 8:00PM

For the past three years I have been exploring the surface effects obtainable by low firing in saggars.

After just over 20 years of producing mainly high-fired stoneware I was ready to embrace a way of working with clay that was more relaxed and manageable. On a course with Denys James our group was introduced to a variety of low-tech, low-temperature firing techniques. Saggar firing held exciting potential. I was also reacquainted with the pinch pot. The making and firing of small pots has become the most enjoyable part of what I do.



Jill Waterfall pinch pots
7.0 to 17.0 cm wide

Some of my thrown forms and pinch pots receive an application of terra sigillata prior to the bisque firing. Inside the saggars, combustible materials leave greys to black and serve to create a reduction atmosphere. Iron and copper, depending on the

proximity to the clay surface, will impart strong reds, oranges, browns and blacks as well as softer tones of fumed colour. Non-combustible materials act as resists. The designs and areas of colour on the pots are a pleasing blend of careful orchestration before and during saggar packing and unpredictability.

It has been surprising and exciting to discover the range of possibilities using the same few materials in slightly different ways.

Jill Waterfall

May 2- June 3

Silk Road

Opening is Thursday May 2 6:00-8:00PM

Call for Entry

deadline March 10

Silk Road is an exhibition to celebrate Asian Heritage Month. It is a juried show. The criteria for submission are as follows:

- Asian heritage pottery: ceramic work produced using traditional Asian methods, e.g. Tozan Kiln
- Ceramic work influenced by Asian techniques and aesthetics
- produced in 2001 or 2002, and never previously exhibited

The submissions may be functional or non-functional, abstract or traditional. Submit in slide or photo format; it must be postmarked no later than March 10.

Please include the title of the piece, the medium, the dimensions, the price, name, address and phone number. Send submissions to the Gallery of BC Ceramics.

***The Gallery of BC Ceramics
would like to thank Greenbarn
for their generous support of
this exhibition.***

Silk Road: Asian Influences in BC Pottery

On Thursday May 2, the Gallery of BC Ceramics premieres **Silk Road: Asian Influences in BC Pottery**. This exhibition, part of BC's Asian Heritage Month, highlights the many provincial potters whose work is directly and indirectly inspired by the potters of Japan, China and Korea.

The first pots from Asia to reach Europe arrived in bales of silk from China, brought by horse and camel along the ancient Silk Road passing through mountains and desert. Infinitely precious, these pots heavily influenced the potters of the Middle East and then Europe. Five hundred years later, the Dutch seafarers brought Chinese and Japanese porcelain to Europe via sea-routes. A whole new craze for Asian pottery resulted in much copying by local potters, ultimately leading to the factories of Meissen, Sevres, Delft and others. During the late nineteenth century, Japanese ceramics and prints permeated the works of Van Gogh, Manet, Matisse, Whistler and those in the Art Nouveau movement.

At the beginning of the twentieth century, a chance encounter in Japan between two young men, Shoji Hamada and Bernard

Leach, again altered the face of Western ceramic practice. Ceramists from Europe and North America apprenticed under these master potters, absorbing a philosophy of visual simplicity but ideological complexity in work.

In British Columbia, many potters continue this tradition of the humble pot. The past 125 years of Asian immigration to BC's shores has also brought other streams of work, the elaborate colour and pattern of Japanese Imari ware, the sensuous tea-pots of Yixing and the bold sculptures of contemporary Asian masters. Artists like Wayne Ngan, Sam Kwan, Mas Funo, Hiro Urakami, Gai Lan Ngan, Tam Irving, Les Beardsley, Cathi Jefferson, Rosemary Amon, Pat Taddy, Keith Rice-Jones, and Anita Wong produce marvelous works germinated in Asian heritage.

In May, Asian Heritage Month, it seems only fitting that the Gallery of BC Ceramics pays tribute to the debt owed by BC potters to the arts of Asia.

Karen Opas

Canadian Clay Symposium: *Diversity in Clay* Saturday March 23

The second biennial Canadian Clay Symposium is sold out! Thank you everyone for your support. I'd like to take this opportunity to remind everyone about the Mug Wall and the Ceramic Roadshow events. Please remember to bring a piece to be exhibited in the Ceramic Roadshow. Your favourite pot, ugliest, newest, oldest — it doesn't matter as long as you bring a piece for everyone to enjoy. This was a great show at the first symposium. The expertise of ceramic artist, Clary Illian, has given us the idea to have a CRITIQUE with Clary in the Ceramic Roadshow exhibition room for her 1:00 - 2:15PM session. What a great opportunity to have a piece of your work critiqued. Can hardly wait to see the gems that will be the Canadian Clay Symposium's second biennial Ceramic Roadshow — this show is as good as we make it, so let's continue the tradition and make it great.

Also, don't forget to bring mug or mugs to donate for the Mug Wall. Your mugs will help to raise money for the North-West Ceramic Foundation educational grant fund. This fund provides financial opportunities for all clay artists to support their interests in furthering their education. It's a valuable resource for us all. At \$15 for a mug, it's a great deal!

Ceramic students: there are still a few spaces available at the symposium for volunteer help. You are required to volunteer for 1/2 the day (morning or afternoon). For further information and to sign up, contact Maggi Kneer 604.929.3206 or email <maggikneer@telus.net>. Leave a message on her phone or computer and she will return calls after March 8.

Workshops happening around the Canadian Clay Symposium:

1. Peter Ilsley

3-day pre-conference *hands-on* crystalline glaze firing workshop at the Shadbolt Centre for the Arts for 10 people for only \$160.70. Contact: Sharon Reay 604.205.3012 **News Flash:** thanks to help from Greenbarn and the Shadbolt Centre for the Arts, we have a brand new computerized kiln for this workshop.

2. Clary Illian

2-day pre-conference workshop with Clary Illian in the Ceramics Department at the Emily Carr Institute of Art and Design on Granville Island, Thursday March 21 and Friday March 22. Register 9:30-10:00AM before the workshop or pay in advance by cheque. For further information contact: Joan Bruneau 604.844.3800 local 2854.

3. Clary Illian

A rare *hands-on* 2-day experience for only 10 people on Sunday, March 24 and Monday March 25 at the Richmond Centre. Fee: \$100. To register call Carole Clancey 604.943.5987.

4. Peter King

2 1/2-day pre-conference workshop the weekend prior to the symposium held at Alison Feargieve's studio. For further information and to register contact Sonya Picard 604.278.0864.

5. Xinia Martin

Peter King's wife, Xinia, will be giving a glaze application and trouble-shooting workshop Sunday March 24 and Monday March 25. Register by contacting Sonya Picard 604.278.0864.

There are a number of events happening around the Canadian Clay Symposium:

Exhibitions

Around Vancouver

1. Gallery of BC Ceramics

Canadian Clay Symposium Presenters' Show at the Potters Guild of BC Gallery on Granville Island from March 7 to April 1. Opening March 7, 6:00-8:00PM. 604.669.5645.

2. Canadian Museum of Craft and Design

Project Empty Bowl 2002 clay bowl exhibit throughout March leading up to an auction Thursday, March 21. This is a great cause and event to support. For further information contact: Rachelle Chinnery 604.874.8518.

3. Fraser Valley Potters Guild

Clay 2002 is the Guild's annual juried show on display at the Evergreen Cultural Centre, 1206 Pinetree Way (and Lougheed Hwy.), Coquitlam, until the end of March.

4. The Burning Question Gallery

Annual showing of 10 local clay artists. Location: 3638 Main St. Gallery hours Thursday through Sunday 12 to 5PM. Contact: Morgaine Owens at: 604.879.9398. Check website www.burningquestion.ca

During the Symposium at the Shadbolt Centre for the Arts

1. Presenters' Show

The 10 symposium presenters will be exhibiting their work for us all to enjoy.

2. Ceramic Roadshow

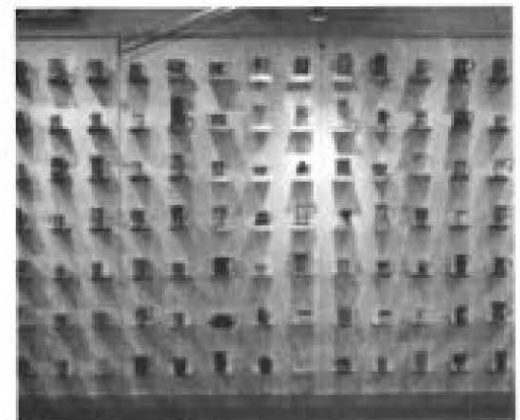
This is your show so let's make it a great exhibit. Remember to bring in that special piece. Clary Illian will be doing a critique from 1:00-2:15PM at the Roadshow.

3. Millennium Plate Project

A series of platters depicting a personal and artistic collaboration celebrating the process and time will be on display in the Encore area.

4. Mug Wall

Remember to bring your mugs to support the North-West Ceramic Foundation educational grant fund. All mugs are an amazing \$15.



It's going to be a great day! See everyone on the 21st and 23rd.

Cathi Jefferson
604.929.9175

Project Needs Bowls

Peter Voulkos dies at 78

We are sad to lose Peter Voulkos who died of an apparent heart attack. He was 78.

Peter's influence on ceramic art was immense. He played a leadership role in the 50's and 60's by liberating ceramics from conservatism and opening it up to other art forms particularly abstract expressionism. He inspired potters with his dynamic energy and willingness to break the rules.

Our sympathies go to his wife and children.

Tam Irving

As always, the potting community has responded well to the call for **Project Empty Bowl**. We have bowls being mailed to us from Cranberry Pottery in Powell River, Emily Carr students have jumped into the fray, and individual potters have been calling daily to find out how to get bowls to the third biennial Project Empty Bowl. Holt Renfrew has agreed to display some of our bowls in the week prior to the event, with potters' names, to promote the event, so get your best bowl forward!

We still need to meet our target of 400 top bowls for the event. To donate, please contact Rachelle at 604.874.8518 after 6:00PM or email <rachellechinnery@shaw.ca>. Our postcard with event details is in this newsletter.

Come and join the fun!
Rachelle Chinnery



Work by Susan Hirst in *Made of Clay*,
Potters Guild of BC, 1998

More about the Mug Wall at the Canadian Clay Symposium

The funds raised from the mugs go directly to the Maureen Wright Scholarship Fund, which is a resource for potters short of funds for educational training. Further information on the website www.bcpotters.com.

SPRING 2002 PROGRAMS AT THE SHADBOLT

Registration starts March 13. Call 604.291.6864 prior to this date for new registration procedures.

Characters in Clay Sharon Kallis 1 session Su April 28 10AM-5PM \$42.80

Clay Sculpture Debra Sloan 8 sessions M April 8 7-10PM \$143.12 (includes model)

Combining Thrown/Extruded Clay Forms Linda Doherty 8 sessions W April 10 10AM-1PM \$123.22

Intermediate Wheelthrowing Gillian McMillan 8 sessions M April 8 10AM-1PM \$123.22

Introduction to Pottery Jay MacLennan (Su morning) **Rosemary Amon** (Tu evening), **Barbara Toohey** (Th evening), **Sabrina Keskula** (W evening), 8 sessions beginning week of April 7, evening: 7-10PM, mornings 10AM-1PM, \$123.22

Simply Soda Linda Doherty 8 sessions (includes firing) Tu April 9 7-10PM \$166.02

Wood/Soda Firing Workshop Linda Doherty & Jay MacLennan Sa/Su April 13-14 and F night-Su evening April 19-21. See page 9 for more details.

Pottery Open Workshop non-instructional drop-in Su, M & W 1:30-5:30PM and M 5:30-9:30PM, starts April 7, student \$6.29, others \$8.99

Clay is not included in course fees. Only items produced in the Shadbolt Centre made from clay purchased there, can be fired in their kilns.

Call 604.291.6864 for information and registration.



SHADBOLT CENTRE FOR THE ARTS
6450 Deer Lake Avenue
Burnaby, B C V5G 2J3

SHADBOLT CENTRE for the ARTS

Ron Roy

continued from page 2

1994

Glaze doctor at National Conference on Education for the Ceramic Arts.

One week throwing and glaze workshops at Sheridan summer school.

Group show *Plates* at Prime Gallery.

1993

John Mather Award for community service awarded by O.C.C.

Awards commission (120 platters) for Burns Fry Investments.

Courses on glazes and throwing for George Brown College and Sheridan College.

One semester course at Sheridan School of Design on clay and glaze technology.

1992:

Five day workshops at Sheridan School of Design and St. Lawrence Summer School.

Place setting in *Mino 92*.

1991

Nominated for the Chalmers award by G. Tooke, A. Parsons, and A. Smith.

Speaker on Ceramics at the Environment and the Arts Conference in Toronto.

Dinnerware commission for the Joan Chalmers residence.

Work commissioned by the Museum of Civilization at the request of the 1991 Bronfman Award Jury.

Workshop for Fusion titled *Window to Understanding Glazes and Design*.

Dinnerware purchased by The Burlington Cultural Center for their permanent collection and featured as functional potter of the year.

1990

Workshop in Ottawa titled *Beyond the Ordinary* on design and personal style.

One week workshop at Red Deer, Alberta on functional pottery.

Dinnerware for Ontario ceramist Bruce Cochrane.

Dinner plates commissioned by Ontario Crafts Council for their new building.

1989

Workshop in Mississauga titled *Beyond the Ordinary*.

Jurors award by Val Cushing - 2nd International Ceramics Competition, *Mino 89*, Japan.

1988

Workshops in Toronto and Waterloo.

Represented Ontario at the *Canadian Connection* symposium with other ceramic artists from across Canada at Ohio State University.

Dinnerware set for California ceramist Jerry Rothman.

1987

One man show in the Art Gallery of Temiskaming.

Workshops in Edmonton and Medicine Hat, Alberta and a presentation at Banff.

Workshop (one week) at St. Lawrence College, Brockville, Ontario.

Workshop in Sudbury, Ontario,

Juror and design lecture at Bracebridge, Ontario.

1986

Artist in residence, Haliburton School of Fine Arts (2 days per month, 6 months.)

Workshop at New Brunswick Craft School.

Four one week workshops at Algoma School of Fine arts, Canadore College, St. Lawrence College, and Haliburton School of Fine Art.

Nominated for Bronfman award by Fusion.

Ontario Craft Council purchase for their permanent collection.

Purchase Award, *FireWorks 86* show.

1984-5

One of four Ontario ceramists selected by Walter Sunahara to participate in exhibition.

Thresholds in conjunction with *Edges*, the 4th International Ceramic Symposium.

In charge of surface transportation for *Edges*.

Three person show at The Gallery of Fine Crafts in Winnipeg.

Only person with two dinner settings in *The Perfect Setting* which opened in Government House in Ottawa. Received a special award for contemporary design.

1971 - 1981

President of Rodaco Clay company.

1967 - 1982:

Continuing Education Instructor and head of Ceramics Dept at Centennial College.

1963 - 1971

Studio potter. Many group shows, awards, architectural commissions and workshops throughout Ontario.

1959 to 1963

Student, technician, and taught basic courses at the Ontario College of Art.

Recent Publications

2000

Co-author of article on glaze durability in September Issue of *Ceramics Monthly*.

Seven pages and photos in *Ceramics : Ways of Creation* by Zakin.

1999

Technical advisor to Mathias Ostermans new book on Majolica,

Dinnerware published *Tableware in Clay* by Karen Ann Wood.

1998

Article in Nils Lou new book on firing, *Stages of Firing*.

1997

Article in *Contact* magazine *Dilatometry for Potters*.

1995

Article, NCECA 1994/95 Journal, *Glaze Doctors Clinic Part 2 testing glazes for fit*.

Feature article on new work in *Contact*.

Glaze testing articles in *Fusion* magazine.

1994

Two page feature article in June issue of *Ceramics Monthly*.

Dinnerware in Robin Hopper's video #4, *Pots for Eating and Drinking from*.

1992

Book review of *The Potters Complete Book of Clay and Glazes* in the April/May issue of *CraftNews*.

1991

Included in Fusion's corporate gift catalogue and the Bronfman Claridge collection catalogue.

1990

Photo in April *Craft News* and *Fusion* magazine re *Mino* award.

Photo in *Ceramics Monthly* re *Mino* award.

Autobiography feature article in winter 1990 issue of *Contact* magazine.

CLAY 2002

Fraser Valley Potters Guild Annual Juried Show

February 24-March 30

CLAY 2002 is at the Evergreen Cultural Centre, 1205 Pinetree Way, Coquitlam. This year's juror was Les Manning.

Call to Potters

Sell your less than perfect stock!

March 16 10AM-3PM at the Kyle Centre Port Moody Festival of the Arts Less than Perfect Sale. Information: 604.931.2008

Western Experience

Jul 28-August 3

Rocky Mountain foothills, Alberta, Canada 6 day intensive course. Fire a 3 chamber Japanese climbing kiln. Isolation, wild-life, beauty, woodsmoke. John Chalke <ceramics@cadvision.com>

Ceramic Modernism

Lucie Rie, Hans Coper & their Legacy

The Gardiner Museum of Ceramic Art,
Toronto, Canada

May 23 - September 2

Major symposium, May 26

Speakers at the symposium include: Wouter Dam, Ruth Duckworth, Steven Heinemann, Roseline Delisle, Ron Nagle, Gustavo Peres, Tony Hepburn, and Piet Stockmans. Exhibition artists represent Australia, Belgium, Canada, Denmark, France, Italy, Japan, Korea, Mexico, Netherlands, Russia, Spain, United Kingdom, and USA. Additional pieces from private collections and museums in England, USA and Canada.

For information contact Gardiner Museum at <mail@gardinermuseum.on.ca>.

Wood/Soda Firing Workshop

Linda Doherty and Jay MacLennan
at the Shadbolt Centre for the Arts

Experience first hand the firing of the new two chamber wood and soda (ombu) kiln at the Shadbolt Centre for the Arts under the guidance of Linda Doherty and Jay MacLennan. The kiln gives a unique finish to your work. Doherty and MacLennan take you through the process beginning with loading on Saturday April 13 and Sunday April 14 and then the firing the following weekend. The kiln will be lit on Friday night April 19 and stoking begins early Saturday April 20 finishing in the early evening of Sunday April 21. Students sign up for specific shifts throughout the firing and you must be prepared to be involved physically. Bring your bisqued (glazed inside) pots for a minimum of 3 cubic feet of space in the kiln. Call 604.291.6864 for details/registration.

Peter King Architectural Ceramics Workshop in Washington State

March 29-April 2 \$575 US

Contact: Brenda Beeley, attn: Peter King Workshop, P.O. Box 1339, Suquamish, WA 98392-1339. Tel: 360.598.3688 or <mtimes@telebyte.net>

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Laura Wee Way Laq

continued from page 1

people of Cozensa, "a Museum would be built to house the traditional pottery of Cozensa and further that Wee Lay Laq's vessels made during the workshop would sit in a place of honour." Wee Lay Laq will be returning to Italy to attend the museum opening. At the same time, she will launch the Italian translation of the second printing of the *Legends of Vancouver* by E. Pauline Johnson that Wee Lay Laq illustrated for the Quarry Press Children's Classic series in 1991.

During 1995 Wee Lay Laq was invited to visit Australia to conduct master class workshops for the Queensland Council of the Arts in Brisbane as part of an International Cultural Project. During the six week stay, she visited Queensland, New South Wales and Victoria and conducted twelve workshops, gave public lectures and slide presentations, and had three one person exhibits in Brisbane, Cairns and Melbourne. Recently she was invited to return for a major exhibit and to give workshops.

Laura Wee Lay Laq is a person who endeavors to create objects of clay that captures the "essence of nature unfolding".

During 2000 Wee Lay Laq was one of twenty Canadian ceramic artists to be selected by the Gardiner Museum of Ceramic Arts in Toronto, to represent Canada at the 2000 World Exposition in Hanover, Germany. This exhibition titled *Earth Works* later showed at the Museum in 2001. Wee Lay Laq was invited to and participated in the Symposium that was organized in conjunction with this exhibit.

Wee Lay Laq's one-of-a-kind original works of art are shown and collected worldwide.

Wee Lay Laq continues to teach workshops in her method of handbuilt, burnished and sawdust fired pottery, locally, provincially, nationally and internationally. She has also coordinated several educational programs in arts and her language. The first program she coordinated was for the Department of Indian Affairs and Northern Development and two First Nation groups. That was in 1972.

In 1981, Wee Lay Laq was among the first instructors selected for the Emily Carr College of Art and Design Outreach Program, and remained on the instructors' roster until the program's completion in 1991. She continues as a sessional instructor at ECIAD. During 1995-97 Wee Lay Laq coordinated a two year art program for Coquitlam College, and a two year University Transfer Program in the Visual Arts. Coquitlam College is a private international college.

Wee Lay Laq is presently the Audio Project Coordinator for Sto:lo Shxweli. The project is called *Our Elders' Voices*. She was recommended for the coordinator's position by Simon Fraser University linguistic instructor, Strang Burton. This project records the Up-River Halq'emeyem immersion course curricula to stereo CD by three of the fluent Halq'emeyem speaking Coast Salish Elders, hence the name *Our Elders' Voices*.

Wee Lay Laq comments, "that to know your language is to know your culture." When she began learning her father's language, it felt as if "I was waking the ancestors within . . . I am using muscles to make sound that had not been made for two generations in father's family". My mother is Oweekeno and when I was a teenager I began an interest in the study of our languages. To date I have studied Kwakwaka, Okanagan/Colville Salish, Hul'qumi'num' and Halq'emeyem. Currently Wee Lay Laq is an immersion student in the Up-River Halq'emeyem language, the language of her father.

For the last two years, Wee Lay Laq has limited her ceramic involvement to focus on her language studies. She seems to have impeccable timing when it comes to new and innovative educational programs. If she is not creating them, she is involved in the making of them, both as a coordinator and a student.



Laura Wee Lay Laq Olla #539 2000. h: 27.9 x w: 39.4
Clay is Plainsman 490, ochre body. Since it is no longer made with yellow ochre, the body is pinkish. Photo: Ken Mayer

Although the Sto:lo Nation Halq'emeyem language program is ten years old, it was not until December 2001 that with the assistance of Simon Fraser University it was accepted by the BC College of Teachers as a language receiving a Development Standard Term Certificate for Halq'emeyem Language and Culture. This is a first in British Columbian history. Wee Lay Laq's philosophy is that "it takes many hands and many minds to accomplish any task".

In order to concentrate on this, she has limited other commitments this year to the upcoming *Diversity in Clay Symposium* at the Shadbolt Centre for the Arts, and an exhibit at the Portfolio Gallery, in Vancouver opening October. Wee Lay Laq is also featured in Robin Hopper's new book, *Art and Perspective No. 42*, published in 2000. Wee Lay Laq is presently being considered as one of two to four subjects to be profiled in an upcoming film special on Canadian Women Potters.

Text submitted by Sharon Reay with text, information and images supplied by the artist.

News from Members

Arrowsmith Potters Guild, Parksville A Mini Pottery Series

2 hour demos, discussions, show and tell with Algis Bubnys and a guest potter. Saturdays - 12:30PM - 2:30 PM

March 2 **Vic Duffhues** of Ladysmith area. Vic gives a solo demo in decorative techniques - mocha diffusion - on various forms.

March 9 **Andrew Hain** of Errington. Throwing in sections - clay drums and other forms. How to finish and attach hides to drums. Where to get hides.

March 30 **Ian Nattrass** of Lantzville. What can you do with an extruder? How to make dies and the tools needed. Extruding tubes, kiln posts, etc.

Fee: \$10 members, \$12 non members. Coffee and tea; bring quiet snacks. To register: Station Gallery 250.954.1872. Information: Al Bubnys 250.752.7197 or Les Crimp 250.468.7072

ClaySpace, Washington

ClaySpace on Puget Sound is offering workshops in June through September by John Calver, Eugene Daub, Chris Riccardo, Arthur Gonzalez, Lana Wilson, plus an open studio week. ClaySpace on Puget Sound is a waterfront studio with views of the Cascades and Seattle..

See the next newsletter for more details or to receive specific details of each workshop and teacher bio please email request to: <mtimes@telebyte.net>. Information and Registration Brenda Beeley, PO Box 1339, Suquamish, WA, 98392-1339.

Cloudflower Clayworks

Jeanne Sarich is offering two courses, *Fun with Clay* (April 8) and *Glaze Investigation* (April 11). Call 604.430.5380.

Cariboo Potters Guild Kingsmill Workshop

Bob was outrageous, full of stories and a wealth of information. They have enough ideas, and techniques to keep them busy. They are starting a discussion/workshop to explore various aspects of clay in an informal group. Any or all ideas and people welcome. Phone Lesley 250.392.7304.

Steven Hill Demonstration Workshop

June 22 and 23, 9:30AM - 4:00PM

Delta Potters Association at South Delta Rec Centre, 1736-56 Street, Tsawwassen

A spellbinding instructor captures the imagination and encourages you to explore and soar. An easygoing yet exciting charismatic teacher with an abundance of knowledge and skills to share. His classes are full of conversation and interaction. What makes a pot functional? How can pottery transcend mere function, while still honouring its intended use? In this two day workshop Steven Hill throws and alters pots, demonstrates slip trailing, and uses the extruder, all the while communicating his enthusiasm for functional stoneware and single firing. Form is considered the most important single aspect of his pottery, paying particular

attention to rims, feet, lids, spouts and handles. Discussions cover philosophy, design, technique and the business of making a living in clay. Don't be disappointed, space is limited.



Steven Hill pitcher

Early registration \$85 ends March 24. Last minute registration \$110 ends June 23.

Contact person: Sharon Grove, 604.948.4883 or <sharon@dccnet.com>. Cancellation policy: refunds of workshop registration fees paid, less a \$25 administration fee will be granted until March 30.

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Renewals

You can renew your membership:

- by visa, cheque or cash in person at the Gallery of BC Ceramics
- by visa or cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'. See address below.

New Membership

Use the two methods above. If you submit by mail, please mark your cheque and envelope 'New Membership'.

Questions: Ronna Ander 604.921.7550 or email <rander7@attglobal.net>

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closed Monday

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V6H 3R7
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For Sale

Kiln, American Beauty model AB27, 45 amps, 2300F, 7 cubic ft, fires to cone 6 wonderfully. Cindy 604.857.0039

Venco 3" de-airing pugmill. Less than 100 hours use - \$3800. Also, **damp cupboard** and assorted **chemicals**. Call Dorothy or Claudia at 604.462.7597.

Wanted

Electric pottery wheel. Paul 604.574.7583
Need **studio potter** with own studio, good thrower for small series, paid by the piece. Contact J-M at 604.731.7702 or <claret pottery@telus.net>.

Visiting Artist, Alberta College of Art & Design

Eight month contract beginning Sept 1, 2002. Apply to Richard Miller, ACAD, 1407 14th Avenue, Calgary, AB, T2N 4R3 or at <hr@acacnet.ca>. See www.acad.ab.ca.

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Submissions: send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

Membership Fees for 12 months (incl GST)

Individual \$40 Senior (65+) or Student \$25 Family/Studio (max. 4 people) \$55
Group/Institution/Corporation \$80

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Rates subject to change.

Website: www.bcpotters.com

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Can you help?

We wonder how to dispose of small quantities of toxic pottery chemicals. Over the years we have inherited and been given some of these which we will never use - lead, uranium and other delights. We don't want to just throw them out and have them end up in a land fill, but don't know where they can be sent for "safe" disposal. Does anyone know what to do? Thanks, Jan Lovewell and Ron Robb, Rare Earth Pottery 604.483.4806.